The Sketch Pad of Kappa Pi *Fall 1964*

The Sketch Pad of Kappa Pi International Honorary Art Fraternity

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After 18 years of serving Kappa Pi as National Treasurer, I am turning my duties over to Sylvia Jones. I am glad to have had a part in the steady growth of our Fraternity, and am happy to be able to turn over the books in such a sound financial condition.

I have enjoyed my many contacts with members of Kappa Pi and will always cherish the many friendships made at the National Art Meeting.

I am proud of my part in the promotion of national scholarships, and will follow with interest the steady growth in this field.

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Miss Spencer, for more than thirty years, was Associate Professor of Art at Kansas State Teachers College at Pittsburg, Kansas, and at the time of retirement was Director of Art. She is listed in Who's Who of American Women and in Women of Distinction of America. She has served two terms as President of the Kansas State Art Association and was later Editor of their official Bulletin. Miss Spencer is prominent in national art circles and has held offices in state and regional organizations. Her contributions have been varied; articles written on related art subjects printed in professional magazines; lectures, and radio broadcasts.

Miss Spencer's work has been important to the welfare of Kappa Pi and its growth. We wish her a pleasant future in her retirement.

Bertha A. Spencer

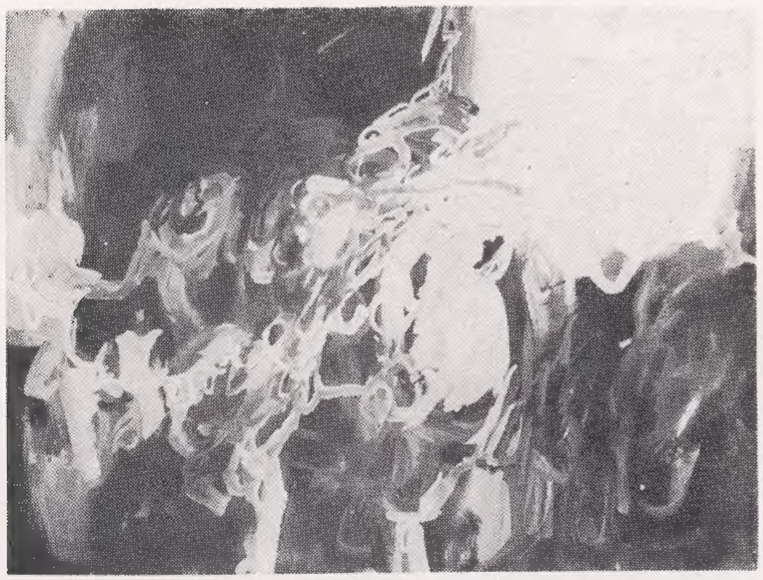
We welcome Miss Jones as International Treasurer, appointed to replace Miss Spencer at her retirement. Miss Jones is teacher and sponsor of the Kappa Pi group, at Kansas State College of Pittsburg, Kansas. She is both an art teacher and a creative artist. She has supervised the teaching of art activities at all levels, from kindergarten to college. Her teaching career has covered the states of Missouri, Colorado and Kansas.

For several years, Miss Jones has been Kansas State Director of American Art Week, founded and sponsored by The American Artist's Professional League. She is also included in Who's Who in American Education. Her contributions to professional publications cover many fields of art and art education.

Miss Jones holds membership in Kansas State Teachers Association, Kansas Art Education Association, National Education Association, International Society for Education Through Art, Missouri State Teachers Association, American Artist's Professional League and others.

Miss Jones was Chairman of the Kappa Pi Permanent Art Exhibit. The new chairman of the Permanent Art Exhibit will be Dr. Paul Smith, State College of Iowa, Cedar Falls.

Sylvia Jones



Fundamental Movement No. 1 Casein

First Scholarship Winner

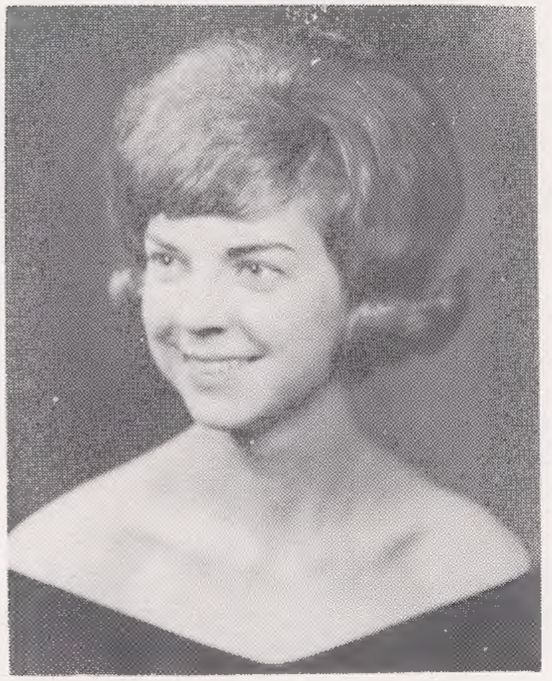
VIRGINIA COLE

Mississippi State College for Women
Columbus, Mississippi

Miss Cole is a member of Rho Chapter and leads a very active campus life. She has exhibited in the Mississippi National Water Color Show. She was awarded special mention in the Annual Collegiate Exhibition at Jackson in 1964. Virginia is Art Editor of the *Dilettanti,* campus literary publication; is Vice-President of the Art Student's League; is at present Art Editor of the Mississippi College Annual, *Meh Lady.* She is a member of the Sophomore and Junior Honor Societies; holds membership in the Mortar Board; is enrolled in the Mississippi State College Honors Program, art concentration. Miss Cole is also a member of Sigma Tau Delta, National Honorary English Fraternity and is on the President's List.

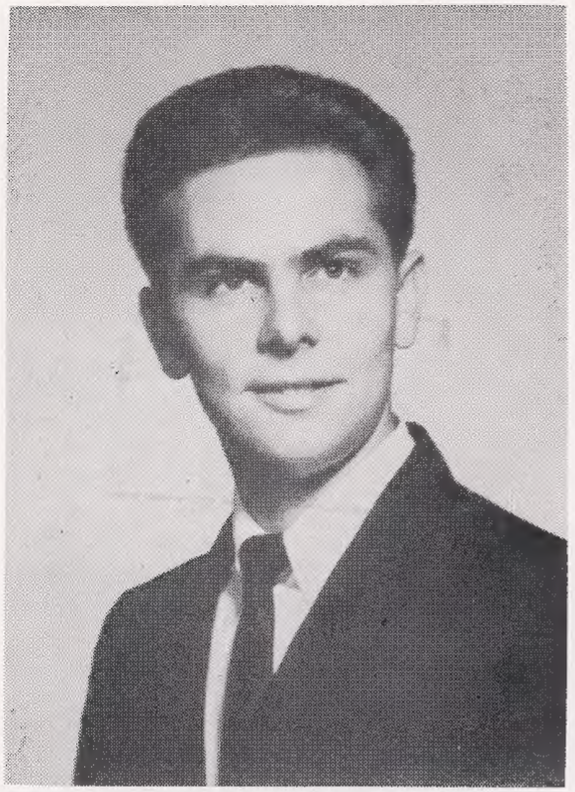
Detail of rug along with two green coil bottles and a two-piece ceramic vase with lid.

Second Scholarship Winner



JOYCE FIEHLER
Southeast Missouri State College
Cape Girardeau, Missouri

Joyce writes: Presently I am a senior with an art major and a French minor. I am working on departmental honors in the fields of weaving and ceramics. I have finished my projects and have yet to write my paper and take my oral exams. My activities consist of the following: secretary of Kappa Pi, art staff of the yearbook SAGAMORE, member of Gamma Delta, and a weaving assistant for three years. It is my ambition to own a loom someday. This fall I entered a number of my weavings and other things in the Southeast Missouri State Fair where I won six ribbons. For several years I have exhibited in the Southeast Missourian Art Show. I have lived in Cape Girardeau for most of my life, attending Southeast Missouri State for the past three years. During the school year I am employed at The Fabric Shop as window designer and sales girl. During the past three summers I have been waterfront director for the St. Louis Girl Scout Council. After graduation I hope to continue graduate school studies.



Harry C. Ward, a student at Delta State College, Cleveland, Mississippi, is third place scholarship winner. Harry is a member of Delta Lambda chapter and lives in Bay St. Louis.

Third Scholarship Winner

It was a growing dissatisfaction with the quality of my mass-produced, hand-painted Christmas cards that led me in 1948 to spend many hours making complicated designs for printing presses, on the backs of the large Air Force forms that happened to be at hand at the time: and it was a growing realisation of the limits of my abilities that led to a progressive simplification of these plans. When eventually I felt I had designed a press I could make I went for a stroll down the City Road, asking at printers' shops if any second-hand type was available. After a number of enquiries I found an emigrating printer who sold me two cases of worn type (a spindly 12-point Modern) and a large quantity of old furniture, leads, chases and so on, for three pounds, and I carried the piled-up cases through the East End and home by tube, trying to look as if I did this sort of thing every Saturday morning. On another trip I found an old office letter-copying press for two pounds, which I had delivered by road, and from this constructed a very Heath Robinson affair that printed surprisingly well at its first trial. Hinged boards serve as a treadle, and, joined to a wire running over a pulley, draw the carriage (a hinged wooden frame for the type and paper) under the press; three springs at the end of another wire running over another pulley draw the carriage out again when the press is opened. In thirteen years only the pulley wires have needed replacement: when these snap, springs fly all over the place, and the carriage hurtles to one end or the other of the curtain rails from which it hangs with a most impressive crash and another outburst of ill temper.

In the following six years my father and I printed about two hundred more-or-less pedestrian letter-heads, scout-dance tickets, posters, handbills and so on. Our standards very slowly improved and we even bought some unbleached Arnold hand-made paper and tentatively tried damping this before printing. I set up a trial page of a scout song-book in our new type, Stephenson Blake Verona, but could find no time to do any more of it than this, and it was not until Christmas 1955 that fifteen copies of my first booklet, FIREFLIES, were produced. After a couple of years which seem to have been devoted to printing wedding invitations and services, I did ten copies on Japanese Vellum of Blake's TYGER, TYGER with two wood-engravings, as a French-fold for Christmas 1957.

The following year I was asked to print a memorial book of Donors to the New Eltham Methodist Church. The pages were so large, nine by eleven inches, that each pair of leaves had to be folded before printing, with paper between to stop the impression showing through. The names were set in two columns, and each column had to be printed separately, owing to the usual shortage of type. There were 23 pages, on Whatman's hand-made white wove paper; one copy was bound in a gorgeous gold-tooled blue morocco for the church, the other is still in sheets in my book-case.

1959 was devoted to a much smaller booklet, HERE'S ROSEMARY, a selection from a Victorian book on THE LANGUAGE AND SENTIMENT OF FLOWERS, which I printed, a page at a time, in a new fount of type, 12 point Blado italic with Poliphilus roman capitals.

On the strength of HERE'S ROSEMARY, John Ryder allowed me to contribute to his MINIATURE FOLIO OF PRIVATE PRESSES. Thinking that many of the other contributions would be elaborate 'tours de force' I thought I would make my leaflet as plain as possible, and used a pure white French Ingres to set off a simple layout, with, I still think, some success.

I wish now that I had used a more interesting paper than Basingwerk for HERE'S ROSEMARY, for my excursions to Mr. Lawrence's shop in Bleeding Heart Yard to buy boxwood blocks for my engravings had made me realize what a large range of European and Japanese papers were to be had. In fact a terrible temptation to buy paper for its own sake soon developed, and in consequence I now have a large

drawer of beautiful paper, some of it quite unprintably rough. The Japanese papers fascinated me so much that I turned to a study of the methods used to make their various distinctive qualities and textures, and in September 1960 finished a zigzag folder of specimens, with a note summarising the results of my enquiries. Again I only printed 41 copies. This was just as well in one way, for I soon found the construction of the folders and the tipping in of the specimens a great bore. But after I had supplied all the members of the newly formed Society of Private Printers and a few other friends, the whole edition was exhausted, and I had to do another 59 copies, this time folding and sewing the specimens themselves in one section.

The last year has been a disturbing one, including amongst other hindrances the enforced move of the Albion from the garage to the coalshed: a move that involved the partial dismantling of the press, the help of three strong men to shift its dismembered carcase, and then the cutting of several holes in the wall to allow it to work once it was in position. So apart from the usual family jobbing work, there has only been time to get a couple of French-folds done. One of these, for the Typophiles of New York, consisted of a line-block reproduction of a piece of printing done by Christopher Beys in 1587 (as a penance for rudeness to his grandfather, Christopher Plantin) faced by an English translation, set in Garamond to match the original line for line, with a note on the text on the back and a magnificent piece of gold-blocking (Plantin's golden compasses device) by Rigby Graham on the front.

The extent of the operations involved in such a slight production was really rather ludicrous, and yet I fear it was probably typical of the working of the press: a photograph of the original piece had to be got from the Plantin-Moretus Museum in Antwerp, and a block made from it a fraction larger than full-size (so that when the damped paper shrank on drying, the facsimile would be exact); there was a great deal of care and checking of facts for the translation and notes; wrong type supplied by the founders had to be argued over (and there was yet more trouble to get a logotype GY); about fifteen hours went on the actual printing, apart from the time spent damping and drying the sheets; Rigby Graham had untold work gold-blocking (he said it was 'A revolting job . . . trying to block on gritty porridge the sheets of which all vary in thickness'); and finally another day was spent ironing each sheet on both sides, folding and, at last, packing. Out of the 480 sheets only about 430 were really adequately printed, and some twenty more were lost in the blocking. The paper, in fact, was a superb unbleached, lightly-sized hand-made from Barcham Green, but I did decide never again to print so many copies of anything on damped paper, and the CURSE AGAINST BOOK-STEALERS that I did later in the year is printed on machine-made Abbey Mills Greenfield printed dry.

Nevertheless, the care involved in the preparation and printing of such work seems to me to be the essence of my sort of private printing. I don't regard the press as a way of multiplying words so much as a means of creating something that may give pleasure to like-minded enthusiasts, and although I find perfection in printing well-nigh unattainable, there is a lot of satisfaction to be had in the attempt.

So much care could not be justified if the materials used were not the best, and unfortunately even for a French-fold on hand-made paper this can be very expensive. So the first major undertaking of the press (a forty-page translation, which I am working on now, from the French of M. Pierres' DESCRIPTION D'UNE NOUVELLE PRESSE D'IMPRIMERIE, 1786) will have to be sold, rather than given away, to cover some of the costs.

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Our author, Mr. David Chambers, lives on Cuckoo Hill Road in Middlesex, England, with his wife and their three children, ages 6, 4, and 2 months. He is an underwriter at LLOYD'S. Mr. Chambers is a Council Member of The Private Libraries Association and is co-editor with David Chambers of the PRIVATE PRESS BOOKS.

Spotlight Chapters

LOAR MEMORIAL BUILDING

Fine Arts and Music

West Virginia Wesleyan College is located in Buckhannon, a residential city of approximately 6,000 near the geographical center of West Virginia. The college, founded in 1890, is situated on a 50-acre campus surrounded by the foothills of the Allegheny Mountains.

Wesleyan has approximately 1250 students and offers accredited degrees, bachelor of arts and bachelor of science, in approximately 26 fields.

The Department of Fine and Applied Arts has been established at Wesleyan since 1908. Practical courses in painting, drawing, design, sculpture, ceramics, and crafts are taught in well designed and equipped studios. In addition, there are classes in art appreciation and history of art which are given in Loar Auditorium.

Students majoring in art receive a bachelor of arts degree. The department of art at Wesleyan jointly occupies the Loar Memorial Building on campus.

Courses in the major field are offered in art appreciation, crafts, drawing, design, art education, watercolor, oil painting, history of art, lettering and layout, sculpture, art and religion, ceramics, commercial art, printmaking and advanced work in special problems. In addition to the study of art, students may select from more than 450 liberal arts courses taught by an able, competent faculty. The primary objectives of the courses in art are to develop an appreciation of the fine arts and to develop individual creative ability, skill, and encourage the use of art to enrich life.

Each year there are a number of merit awards which are awarded to applicants on a basis of need. There are also workshops and faculty assistantships available at times.

In the Loar Memorial Buliding the Wesleyan department of art has a series of exhibits

Advanced portrait class working from model

Mr. Carpenter, custodian for Loar Hall, posed for advanced class in portrait.

Howard Reeves, KII member, works in a bas-relief in sculpture class.

each year brought in from nationally known art collections as well as from students, alumni and faculty. One of the requiremnts for graduation provides that each art major must put on a 'one-man show' during his senior year.

Recently established on Wesleyan's campus is Gamma Omega chapter of Kappa Pi, international honorary art fraternity. This organization is dedicated to the purpose of futhering interest in art on Weslyan's campus and sponsors an annual student show, various exhibits, and other activities.

George B. Keester, a native of Annapolis, Maryland, is the chairman of the department. Profssor Keester, formerly curator of the United States Naval Academy Museum, received his degrees from the Maryland Institute School of Fine and Applied Art, Baltimore and Florida State University. He has exhibited widely in Texas, Maryland, Illinois, Florida and elsewhere.

Other faculty members are Miss Jo Ann Nix from the University of Georgia and Mr. Stephen D. Tinelli from Columbia University of New York.

Professor Keester, department head, watching Howard Reeves sketch outdoors.

Sue Abraham examines some new sculpture replicas given Fine Arts Department by Methodist Board of Higher Education.

Sprawling across the sunny, wind-blown prairie, Central State College, Oklahoma's first state college, has been a part of this area's history since 1890. The sound of the pioneer's wagons which first disturbed the silence of the prairie has been replaced by the hum of industry and the boom of sleek jet planes dipping over the campus at super-sonic speeds. Soon this flat terrain will echo the sound of steamships' whistles as navigation on the Arkansas River becomes a reality. Students can board a ship in Oklahoma City and sail to Europe. Things are moving fast in Oklahoma and Central State College is no exception. Located in Edmond, Oklahoma, the fastest growing college in the state boasts a current enrollment of 7000 students. New buildings are constantly being erected to serve the ever increasing number of students. The college is ideally located 14 miles from Oklahoma City and 90 miles from Tulsa, the state's two largest cities. Students have the opportunity to enjoy the ballet, the Oklahoma City Symphony, The National Cowboy Hall of Fame, The Oklahoma Art Center and various other galleries, all this within a few minutes drive of the campus.

The art department is an important part of this college, offering degrees in art, art education and commercial art. The college itself offers over 30 degrees. There are 180 art majors and four art professors. There is also a graduate assistant in the department. Mrs. Bertha Hamill, chairman of the department, keeps things running on an even keel. Art Professor Kathryn Alcorn teaches jewelry, weaving, applied design and education courses. Richard Morton teaches basic design, commercial art and fundamentals. His work has been featured in the new book, **Prize Winning Water Colors,** as well as being exhibited in and out of Oklahoma. Michael Bachi teaches oil painting, water color, ceramics, printing and other fine art courses. He and Mr. Morton spent the summer at the Instituto de Allende, San Miguel, Mexico, painting and studying in the art field. Mrs. Virginia King is a graduate assistant in the department. She has had extensive experience in commercial art as well as in teaching.

OLD NORTH TOWER

Old North Tower. Central State's first building. was completed in 1892. The exterior is unchanged but the inside has been completely modernized.

The art department has had a busy, exciting fall. The art float won the grand prize in the homecoming parade. Many of the art students decorated the local store windows for homecoming festivities. Plans are being made for parents' day art exhibit to be held in the student union this year. Another spring activity is the high school art day when surrounding high schools exhibit their art at Central State. Central State art students exhibit their work in the library, in the display cases in the art department, in the new administration building and in various estab-

Central Oklahoma State College

Art Professor Kathryn Alcorn instructs student Elizabeth Jolly in loom weaving, while Sharon Smith looks on.

lishments in Oklahoma City. Phi Chapter is planning to exhibit at the Penn Square Art Festival this spring in Oklahoma City. This is open to artists over the entire state and draws some excellent work.

Darlene Allen and Rene Spradling during oil painting

Art Professor Michael Bachi shows student Jo Ann Arrowsmith some techniques on the potter wheel.

Centenary College of Louisiana has a long and worthy history of educational service. Its first component, the oldest college in Louisiana, was founded by the state at Jackson in 1825 and until 1845 was called the College of Louisiana. In 1839, the hundredth anniversary of Methodism, the Mississippi Conference founded a college called Centenary at Clinton, Mississippi. The following year this college moved to Brandon Springs, Mississippi, where it graduated its first class in 1844. In 1845, when the state was about to close the College of Louisiana, friends of Centenary arranged for it to acquire the buildings and grounds at Jackson, where Centenary College became Centenary College of Louisiana, the official name still used.

Before the Civil War, the College became one of the leading institutions of the South, with an enrollment of nearly 250 annually. The war interrupted its services from 1861 to 1866. In October 1861 the faculty met and wrote across a blank page of minutes, 'Students have all gone to war. College suspended and God help the Right.' Nearly every member of the senior class and many others of the student body gave their lives in the struggle. In the difficult years of reconstruction, the College struggled valiantly and contributed much to the leadership of its territory.

Early in the twentieth century, Centenary was invited to move to Shreveport. In 1908 the College opened its first session in its new location, the second largest city in the state. Its steady growth since in endowment, facilities, and student body attests the wisdom of the move.

Centenary College is the only private liberal arts college in a population complex of 500,000 people. Shreveport is located on Interstate 20 at the intersection of U. S. Highways 71 and 80, 190 miles east of Dallas. New Orleans and the fabled Evangeline country are within easy driving distance. Four airlines serve the city, with approximately fifty arrivals and departures daily.

View of the Centenary College Library, which also houses the art gallery.

Centenary College of Louisiana

All these factors, plus the friendly atmosphere, help to account for the continuing growth of the metropolitan center.

ART DEPARTMENT

The Centenary College Department of Art is an integral part of the liberal arts program to which the college is dedicated and is not intended to take the place of a specialized professional art school. Its aim is to give the student sound training in drawing, painting, art history, printmaking, and technique, and to encourage creative thinking and productivity. The departmental requirements, coupled with those of the college in the humanities and sciences, gives the student a broad background of basic knowledge which has significant cultural and practical value. For students whose field of concentration lies in other departments, courses in art history, art appreciation and drawing are offered each semester.

Th courses of the department are centered around the study of drawing and painting, with the ability to draw well being regarded as the basis of art and the logical starting point for the student. Fundamentals are stressed in the beginning classes, but as the student progresses he's encouraged to experiment with different media and methods of expression. Techniques are studied, not as final goals, but as means to increase the possibility of full expression.

The history and appreciation courses are designed to meet the needs of both the art major and the student who is interested in art solely as a cultural experience. These classes are taught by means of illustrated lectures making use of mounted prints and slides. The library contains books which cover the fields of art and architecture from remote antiquity to the present time, and additions are being made regularly to this collection. The library also houses the permanent art collection of the college which includes original works ranging from 17th century Holland to modern Japan. The art gallery in the library is one of the finest in the state.

During his four years of study at Centenary College the art major follows an organized but flexible program. The first two years are devoted largely to the study of drawing and composition and art history. The live model, still-life, and na-

Willard Cooper, Head of the Art Department.

View of the garden in front of Jackson Hall, which houses the art department.

A portion of an exhibit of paintings by Spanish masters in the art gallery of Centenary College. Paintings are from the collection of Algur H. Meadows of Dallas, Texas. Paintings from left to right are by: Goya, Velasquez, Vicente Lopez, Goya.

Graphic Arts Workshop.

ture are drawn in pencil, charcoal, pastel, crayon, and other media. Criticism classes are held each week to analyze the work done outside of class. In the art history classes he traces the development of painting, sculpture, and architecture from ancient times to the present day. The next two years are devoted largely to painting, but the student also learns printmaking by intaglio, relief, and planographic methods, and experiments with the less common methods of painting; encaustic, egg-tempera, casein, and plastics. He also designs and executes mosaics. Each art major has a oneman show of his best paintings, drawings, and prints during his senior year.

Art majors from Centenary College have found their places in many areas of life. They are teachers, architects, commercial artists, industrial designers, business men and housewives. This bears out the college's contention that the liberally educated person is well equipped to take advantage of the varied opportunities which may confront him after graduation.

Members of Gamma Omicron are: Jacqueline Seale, Ama Garland, Joel Farrell, Michelle Scott, Janet Brown, Wilkins Parker, Marianne Marsh, Karon Booth, Mary Sorrows, Sharyn Riordan, Linda Wardell, Judy Emerson, Mildred J. Stacks, Jan Rae Green.

Faculty Sponsors: Willard Cooper, department head, and Miss Elizabeth Friedenberg.

Watercolor group working at the Art Bazaar Workshop.

The Art Gallery

Lowman Student Center, where Alpha Lambda plans to entertain for the Southwest Conference in Spring of 1966.

Kappa Pi Officers and Sponsor: Back row: Bob Magnesom (Vice-President), Betty Jones (Treasurer), Tim Hughen (Sgt. at Arms). Front row: Shonnie Nicholson (Scribe), Mike Samford (President), Judy Smith (Secretary). Sponsor: Gene Eastman, faculty.

Sam Houston State

THE COLLEGE

The legislative act creating Sam Houston Normal Institute, the first teacher-training institute in Texas, was signed by Governor O. M. Roberts on April 21, 1879. In order to meet advancing standards of the public schools, the curriculum was extended in 1918 by the Board of Regents to include four years of college work. Five years later the Legislature changed the names of the normal schools of Texas to State Teachers College. The Sam Houston Institute then became Sam Houston State Teachers College.

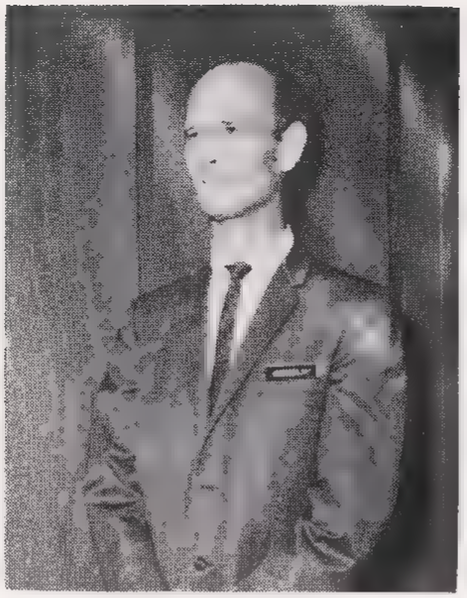
Sam Houston College presently exists to prepare teachers for the public schools of Texas. In addition, the college offers courses leading to Liberal Arts degrees and courses required for entrance to professional schools of medicine, law, engineering, dentistry, and many other professions. Five years of standard college work are offered in such special subjects as music, art, commercial branches, vocational home economics, industrial arts, vocational agriculture, physical education, and a complete graphic arts subjects.

Mr. Charles A. Pebworth
(Pebby)
Assistant Professor
Sculpture, Ceramics,
Drawing

Mr. Harry J. Ahysen
(Ding Ding Ding)
Instructor
Design and Painting

Miss May Schow
(May Baby!)
Professor
Art Education, Design

Mr. Gene Jackson (The Ax)
Assistant Professor
Commercial Art, Drawing
Painting



Mr. Gaddis Geeslin
(The Whip)
Department Director
Professor of Art History,
Drawing, and Painting

Mr. Joseph Polley Paine
(Polley Wogg)
Assistant Professor
Crafts, Painting, Drawing

Mr. Gene Eastman (Gene with the Big Bushy Eyebrows)
Assistant Professor
Drawing, Painting

Mr. Stanley E. Lea (Mr. X)
Assistant Professor
Printmaking and Painting

Mrs. Floyd Taylor
(Taylor the Tyrant)
Instructor
Art Education, Design

THE ART DEPARTMENT

Down the hill from Old Main and facing Avenue K is the Art Studio, built in Contemporary architecture and consisting of the gallery and five classrooms. The Sam Houston Art Department is rapidly growing, and is now becoming one of the centers of student activities and culture. There are Art Majors and Art Minors, but due to faculty and student interest there are students enrolled in all art classes. Within these walls Alpha Lambda Chapter of Kappa Pi holds all meetings, workshops, and assists the faculty with shows. The lower floor includes the gallery that spans across the whole front of the studio, and the three classrooms in which are taught art history, life drawing, printmaking, ceramics, and sculpture. Between the two sections are the offices of Gaddis Geeslin, Head of the Art Department. To the right of this is a staircase that leads to the second floor where are the offices of four professors facing the hall. At the right end of the hall is the painting studio where oil painting and weaving classes are held. At the other end of the hall is the design, watercolor classroom. Facing the Quadrangle and on the right side of the second floor is the educational arts and commercial art. This half includes three classrooms with an office adjoining each.

PROFESSIONAL AND RELATED ACTIVITIES

A coke party was given to welcome the new pledges and express their duties to them on the upcoming Art Bazaar. The Art Bazaar was held November 4-7. The money collected from the Art Bazaar will be used to finance a trip to an out-of-state museum. The group last year went to Chicago and hopes to make the trip to New York this year. To raise an additional amount of money for the trip there will be a raffle and a sale of sandwiches and candy.

Alpha Lambda chapter exhibits at the Cabaret Theater in the Lowman Student Center, Hardy Furniture Showroom, Finger's Furniture Showroom Studio and other places. Alpha Lambda is applying for membership in the Sam Houston Senatorial Congress and is also planning a Regional Conference of Kappa Pi to be held in the art studio and the Lowman Student Center. There will be a speaker and prizes for the best entries. The Fine Arts Committee will hold its annual Student Art Show in co-operation with Alpha Lambda in April. In May there will be an initiation banquet and an election of officers.

Worth Carnahan

I have been asked frequently "Just what is heraldic art?" Frankly, I find it hard to classify. It is certainly not COMMERCIAL, in our modern application, and yet it can hardly be termed a FINE ART. It is an art, however, and an interesting one.

When I took in my shingle and retired from the 'rat race' affectionately known as 'commercial art', I decided to inquire into the whys and wherefores of Heraldry. I have been interested in the colorful medieval designs ever since World War I when I had the opportunity of visiting some of the ancient castles and chateaux of central Europe. Well, now after thirty-five years on the commercial art merry-go-round I could indulge my curiosity and delve a bit into the romantic and artistic past.

I discovered that the Tennessee State Library possessed a fair collection of books on the subject of 'Heraldry' and a fund of genealogical data. Most of the 'authoritative books' on heraldry seemed to have been written and published in the nineteenth century, chiefly of British origin. The authors were verbose and ambiguous, seemingly somewhat confused on some points and annoyingly vague on others. Definite rules and regulations were cited for the use of colors, objects of illustration and design and the protocol of presentation. But, explanations as to the MEANING behind the objects, the colors and the protocol were lacking, or contradictory. So we have an ART that calls for certain specific illustrative subjects, distinctive coloring and unique techniques—but we can't find out why. Why is a golden lion 'rampant' indicated for a certain family's 'arms' and why should the background color of the shield be red instead of blue? What is the meaning of the boar's head, or the unicorn, or the 'displayed' eagle? None of the authorities seem to agree.

Heraldry

Where and how did the medieval artists get their ideas to be used on the arms they created? Surely there was some reason behind the use of, say, a ram's head or a red rose. The Heralds, being called upon to supply the ever increasing demand for decorative arms, evidently let their artists go hog wild in the matter of selection and delineation of details. Everyday objects were combined with weird flights of fancy and a subtle strain of satyrical, ribald humor was allowed to permeate the 'artistic achievements of the time.'

Heraldry, is a 'never-never land' of make-believe in which everything is apt to be something else and the glamour of the 'Age of Chivalry' is clothed in the garments of the court jester or, at least, subject to a modicum of polite ridicule. By virtue of political expediency and an innate desire for personal or family prestige, these heraldic designs have assumed a social status that is growing day by day. The fact that just everybody cannot possess them makes coats-of-arms a 'must' on many a family's want list. Although the meanings of the details may be obscure and,

often, irrelevant, the decorative designs are proudly displayed as tangible links with the romantic past and a family's claim to status.

Even the language of Heraldry is a thing apart. It is composed of a weird combination of old English, archaic French, Latin and Gaelic that may, or may not, conform to accepted spellings and definitions. It is in this linguistic hodgepodge that coats-of-arms are verbally described. The artist must be able to interpret or translate this description, called 'blazon' in order to reproduce graphically the 'arms' indicated. Sometimes it is quite difficult, though intriguing. For example, here is the blazon for arms of Ker (Lord Jedburgh); Gules, on a chevron argent, three mullets of the first. Crest—A stag's head erased, Or. Put into ordinary language this means: A silver chevron containing three red stars placed upon a solid red shield. For a crest, a golden deer's head in profile, the neck torn or ragged. This crest would be placed above a 'peer's helmet' because the owner of the arms was a Lord. That was a simple one! Most of them are much more complicated. Each one is a puzzle to be solved before it can be 'done.'

Well, the foregoing will give you some idea of the position in which I now find myself. I seem to have the proverbial 'bear by the tail' and am kept busy trying to decipher blazoning found in ancient 'armories' and producing them in my particular style and technique. I am beseiged by eager individuals who want their family arms looked up and painted. Many I have to turn down because they simply are not 'armorial.' Unless they are listed in one of the armories I cannot give them a coat-of-arms. When you consider that only about twenty-five percent of the modern family names do have claims to heraldry, you can understand why so many armorial aspirants are disappointed. Since I have been active in this heraldic field I have done over two hundred different family coats-of-arms and have a long list before me to do. Since my recent write-up in a local newspaper and the subsequent mention in Newsweek Magazine, I have been rather swamped with inquiries. Most correspondents, however, seem more interested in genealogy, a kindred science, that I do not go deeply into. I am interested only in that point of history in which a certain family name acquired an armorial grant, which was usually somewhere in the Fifteenth or Sixteenth Century. I try to answer all inquiries and I find Heraldry a good and absorbing hobby. Who knows, it might even turn into a 'business' and rout me out of my retirement.

Worth Carnahan, a free lance commercial artist for more than 45 years, has unexpectedly found a second, full-time career in the ancient art form of Heraldry. For many years Mr. Carnahan was in commercial art and advertising in New York. In 1953, he and his family moved to Nashville, Tennessee. There, as he puts it, he became a big fish in a little puddle, instead of a small fish in a large puddle. His work as a graphic arts designer in Nashville during the past 20 years is well known. His ticket and label designs for products manufactured there, and his booklets and maps and hunting and fishing stamps for the State of Tennessee left leisure time for only one extra-curricular interest. This was stamp collecting, not heraldic art.

One can get a more vivid picture of Mr. Carnahan through the eyes of one of his daughters, Patricia (Mrs. David M. Smith): "I realize that art has many criteria, but certainly one measure of success should be the raising and educating of five children. As far as I know, my father never received any formal art training except mechanical drawing during a brief stay at Georgetown University where his father had sent him to study electrical engineering. My grandfather, at the time, owned one of the largest printing houses in Washington, D.C., and presumably, my father absorbed some know-how of the field from this association. But in rather dramatic fashion . . . in the artistic tradition, my father rebelled against being forced into an engineering career, joined the army and went off to France in World War I. After his return, he married my mother . . . not the girl that HIS mother had picked out for him, was all but disowned by his outraged family, and fled with his bride to the wilds of New York. During his New York years, my father met most all of the artists in his field, the publishers, and many many of the

great and near-great people of the day. Many times, as a child, my friends would say, "If your father is an artist, where are his pictures on your wall?" Of course, it was a case of the 'shoemakers children'. He had to use his talent in a profitable way. This didn't rule out ingeniously painted Easter eggs to surprise us each year, clever greeting cards and notes to members of the family. Each Christmas he designed and made many of our tree ornaments. He was and still is a wonderful entertainer for children with his pencil and sketch pad as he amuses them with stories and cartoons."

Mary Black Diller, honorary member of Kappa Pi and well known painter, writer, and critic is in private life the wife of Michael M. Engel, noted art critic and head of a public relations firm. Mrs. Engel was originally from Lancaster, Pennsylvania where she founded the Lancaster County Art Association which recently honored her at its 25th anniversary celebration. "At that party, the mortgage on the building, that had been erected to house an organization which started in my living room, was burned. It was the most beautiful fire I ever saw."

Mrs. Engel has written and published six books on art for children. "Open your eyes! See the beauty around you! This is the message I try to convey in my books." She believes it is extremely important for children to have a background in art.

"They are the heirs of the ages," she explains, "the ones who should inherit our knowledge of art. I try to teach them in simple, interesting ways, the basic elements of painting."

Her most recent publication, "Drawing the Circus" was written for Jack and Jill children's magazine, and she has a by-lined article on art in the latest edition of the Child's Book of Knowledge, which would indicate that she's getting her message across. Mrs. Engel is also on the Editorial Board of Design Magazine. She and her husband were instrumental in establishing the well known Audubon Artists, Inc., a group of exhibiting artists, which derives its name from the location near Audubon's farm.

Mary Black Diller

Greta Kempton Walker

Greta Kempton, an honorary member of Kappa Pi, was recently honored by election as a Life Fellow of the Royal Society of Arts, London. Mrs. Walker was born in Vienna and has painted in the great museums of Italy, France and England. In America she is noted for her genre and portrait subjects. She has had a one-woman exhibition at the Corcoran Gallery of Art in Washington, where her portrait of former President Truman was loaned by the White House.

In recent years, Greta Kempton has explored the beauty of textures. Perceptiveness and technical proficiency give her work a forceful vitality.

She is a Life Member of the Empire Chapter of the National Society of Arts and Letters, Washington, D. C., and is represented in the permanent collections of many private and public galleries.

Jessie Boyle, our writer, has lived in Popular Bluff, Missouri, for the past three years. With her husband, Dr. Frank Boyle, she has had the opportunity of working with the craftsmen of the area in various ways. She is at present designing for the various crafts of knitting, needlepoint and rugs, which are then executed by the craftsmen. These are sold in New York at America House, in St. Louis and various other points. Mrs. Boyle is a college graduate in art, a teacher, and a trained nurse. She is a member of Kappa Pi Art Fraternity. She is a creative artist in both the crafts and painting fields. Her enthusiasm for the country, the people, and the crafts led us to ask her for an article. She responded with a letter which was to be worked into an article. However, the freshness and the appeal of the letter was so great we quote direct from it.

Editor

We are in the midst of what is referred to locally as the Flaming Fall Revue of the Ozark hills, and it is indeed that! The hills are covered with every shade of green, turning to all the shades of red and gold that one can imagine, from the palest of yellows, through the yellows and oranges into the reds, from tender pinks to scarlet to rich burnt sienna. If an artist ever used such an extravagant palette he would be criticised for going over-board! My very favorite color scheme is in the early period of turning colors, when a great spreading oak, or hickory, or maple tree almost overnight shows a promise of greater brilliance by changing from green to gold and perhaps a deep rose-red just on the tips of the outer branches —sort of 'dry-brush' effect, while retaining the deep green of all the leaves except just the outer ends of the branches. This is such a beautiful world!

I had 'resolved' that when I moved to the country I wouldn't take on any more outside jobs, but I have already promised to work with the home demonstration agent in this county and our neighboring county in teaching various crafts. I enjoy that sort of thing so much, and the need seems to be so great. Most of the work will be in various types of needlework, knitting, needlepoint, crewel embroidery, and others. But one group is quite adventurous ,we are going to experiment with stained glass and china painting

One of the most interesting—and touching—characteristics of these country people, a great many of them with only a smattering of education, is their eagerness to learn and their great love of beauty and color. I'v spent such a lot of time during this past year in just driving out into the country, as far off the main highways as I could get and stopping in for a visit with whoever happened to be at home in the hills. Some of the homes were very poor ones, and, of course, in some no interest whatever in bettering themselves. But in most cases, after a little while of visiting they would bring out various types of needlework, crocheting, or quilts 'pieced' at home, or some 'whittling'. One woman, the mother of six or eight children, none of whom were old enough to be of much help in her housekeeping (but whose house was spotless anyway), told me she never had had much time to do anything except to sew a little for the children and that after she did the cooking she had to help in the fields, but she 'did love pretty colors'. With a shy timidity she acknowledged that when she did her 'fall canning' she 'sort of pleasured' in the colors of the jars on the shelves; whereupon she took me down in the cellar to show me her year's accumulation of vegetables and fruit. In most cellars, even though they are reasonably orderly and clean, the fruit jars aren't kept spotlessly cleaned and shined up as her's were. On those shelves, one whole side of a good-sized cellar, were arranged canned fruits and vegetables in all the hues of a color wheel: snowy white kraut, purple grape juice, canned tomatoes, blue berries, green beans and pale green peas, yellow squash, and the blue-black berries she had picked from the side of the road. Instinctively, she had arranged the colors on the shelves until the walls looked like a great abstract painting. She was apolo-

Folk Art in the Ozarks

getic for 'bragging' about her one 'pretty' accomplishment—and I felt a little humble in the face of her courage and her ability to find joy and satisfaction and a sort of fulfillment in finding beauty in what might have been a mere drudgery.

So many of the country people are either very poor, or who need a little extra money. Some want the money for music lessons for the children, or for something extra for the home. My difficulty in finding workers for extra knitting and craft work (which I market in St. Louis shops, some going to New York shops) is not in being unable to find workers eager to do the knitting, or rug hooking, but in my inability to provide work for those who would be willing. Women who have no formal training needed to get a good job, and those who cannot, for one reason or another, be away from home to earn extra money, can make something to help financially, and achieve a feeling of accomplishment otherwise denied them.

In some areas, particularly in the Arkansas Ozarks, the Federal and State Governments during the past four or five years, have encouraged the formation of art and craft guilds in many of the counties. This is done as a means of helping those people in 'distress areas' to help themselves, to be able to earn a little money by working at home by doing what seems to come so naturally to so many of them. In each of these counties an attractive, small building, constructed in some strategic spot on a busy highway, or village, has been made and stocked with the products of the workers. Some one of the natives is elected by the fellow-members of the guild to act as storekeeper, the work of all members is then passed on by a 'judging' committee—usually made up of the home demonstration agent, the county agent, and perhaps a teacher or two.

Surprisingly, the work offered for sale is far from junky. I believe their very best items are weaving and woodcraft. Some of their 'whittlers' are real artists, and although most of the weaving is simply rag carpets, some of the weavers are venturing out into various fabrics and few of them are getting to be quite adept. Woodworkers range all the way from teachers to barefoot kids who whittle just for fun. I've seen some of the most exquisite little animals carved from a hickory stick, with each tiny detail cut with such perfection that they are breathtaking. Cabinet-making is a favorite craft among the men, and most of them take much pride in producing really beautiful and substantial pieces of furniture. They even do in-lay work, using the various kinds of native timber.

And then there are the ceramic workers. More of them go in for that craft than anything else, and although they learn to do reasonably good ceramic work, they make too many, by far, mere 'gadgets'. And there are the doll-makers, the dried-apple dolls and the nut-face dolls. Their beauty and interest depends entirely upon the skill of the workman. When they turn out well they are lovely and interesting little bits of craft, as typical of this area as the small figurines from Germany or the clocks from the Black Forest. But the apple-faced dolls are fascinating. It takes from four to six weeks for the apples to age by their process. Then the head is attached to a little cloth body. If the features have taken on a feminine appearance it is dressed in a calico dress and bonnet, or if it looks more like a man, it is decorated with the usual bib-overalls, straw hat and corncob pipe.

Actually the thing that impresses me most of all about the craftsmen of the Ozarks and their products, is their need, the urge to know and to produce something a little more beautiful, or more interesting than the every-day drabness of the lives of so many of them. And their efforts, sometimes surprisingly successful, in producing a lovely, or an interesting thing with whatever material they find 'at hand' because they have neither the money nor the opportunity to go to a shop and purchase materials. Though the things they make may not turn out well they were obeying an inner drive which couldn't be refused. I wish I could spend my whole time working with a different group every day, teaching them whatever little craftsmanship that I could; I might not be able to teach them so very much, but I could encourage their desire and enthusiasm!!

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